DOCUMENT RESUME

ED 440 910 SO 031 616

AUTHOR	Carr, Gary R.
TITLE	Adapting Arts Activities or Success for All.
PUB DATE	1999-00-00
NOTE	64p.; M.S. Project, St. Norbert College. Photographs may not reproduce adequately.
PUB TYPE	Dissertations/Theses (040)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Art Activities; *Art Education; *Classroom Techniques; Disabilities; Elementary Secondary Education; Special Needs Students; *Student Needs; *Teacher Role
IDENTIFIERS	*Adaptive Instructional Methods

ABSTRACT

It is possible to adapt art activity to meet the needs of any student regardless of physical and medical challenges. Art activities should allow any child to participate with success. This handbook is about tools and devices adapted for and used by physically handicapped and health impaired students for art activities. The handbook also works on the premise to never overlook a tool or device that one has seen before. In the adaptation of art activities to ensure success for all students, it is important to approach each activity with a number of alternative paths to success. The handbook outlines five important points: (1) teach to the individual strengths of each student; (2) success in a given student must be measured on an individual scale; it can even mean participation through observation; (3) what instructors try to teach needs to be meaningful, interesting, and exciting; (4) what is funny is retained more readily than what is boring--do not be afraid to laugh; and (5) do not sweat the small stuff; if something does not work, commit it to memory and try something different. The handbook provides examples of many activities and includes illustrations and photographs. (Contains 29 references.) (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 440 910

SCOPE OF INTEREST NOTICE
The ERIC Facility has assigned this document for processing to: SO
In our judgment, this document is also of interest to the Clearinghouses noted to the right. Indexing should reflect their special points of view. EC

Adapting Arts Activities

Or Success For All

by

Gary R. Carr

A project submitted in partial fulfillment

of the requirements for the degree

of

Master of Science of Adaptive Education

Approved:

Yvonne Murnane
Committee Chair

Charles R. Peterson
Committee Member

Barbara Patelle
Committee Member

SO 031 616

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Gary R Cass

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

St. Norbert College
DePere, WI

BEST COPY AVAILABLE

ADAPTING ART ACTIVITIES
OR SUCCESS FOR ALL

GARY R. CARR

PREFACE

What sort of satisfaction is there in the adaptation of tools?

My initial interest in the development of adaptive tools and devices to facilitate a challenged child's participation in art activities came to me as a result of many discouraging attempts at art activities with the students in my Physically Handicapped and Health Impaired (PHOHI) classroom. I had up to 11 students at a given time with a wide range of challenges and medical conditions. Just holding a paint brush was impossible for most of my students. As my school district was unable to provide a teacher trained in adaptive art, and since I so strongly believe in art for all, I developed things on my own. In 1989 I was fortunate enough to attend a workshop put on by Very Special Arts-Wisconsin in Tomahawk, Wisconsin. I was amazed to find out that like minded individuals existed. I was also made aware of the Young Artists Workshop held each summer in DePere, Wisconsin, and also learned about the Adaptive Art certification program offered through St Norbert College in DePere. I attended St Norbert as a practicum student in 1994 and as an intern in 1995 and have had the great good fortune to be invited back to work for the program as an art teacher in the years since then. My favorite assignment has always been to work with the severe and profoundly challenged program at the Syble Hopp School program site during the three weeks of the workshop.

My purpose in writing this is basically to share. I find that I learn best by doing.

CONTENTS

Preface iii

Section 1 1

Section 2 10

Section 3 45

Reference 53

About the Author 55

Dedication 56

I certainly make my share of mistakes, but there is no better way to learn. This handbook places emphasis on the aspect of using found or homemade objects. This lessens the cost of development and we all know how much money art teachers have to purchase supplies. This handbook also works on the premise to never overlook a tool or device that you have seen before. In the context of a different child or a different art activity it just might prove invaluable. Old can become new in a great hurry.

How I Became Involved in Adaptive Art

When I think back and wonder just exactly how I became interested in adaptive education it helps to remember who I was and what I was doing in the late 1980's. As a special education classroom teacher who also had certification in art and physical education, I found that all of my pleas for special teachers who could allow my students to participate in art, music and gym class fell on deaf ears. "Why, you can do it yourself." was the usual reply. Any teacher of the severely challenged will no doubt recognize the feeling of frustration I was left with. I feel that every child, regardless of ability or disability, deserves to have the same chance to participate and express themselves through the arts. This has been eloquently described by many others, yet it is my heartfelt approach to teaching my students. Since I so strongly embrace the concept that "all" can participate in the arts, I discovered several years later that I had inadvertently trained myself in many alternative approaches and strategies, and I had likewise learned a great deal about the development of adaptations.

Some of the adaptations that are described here worked well and some did not work at all or in ways that certainly were not expected, but in every case something was learned. As Thomas Edison said, "If it takes 100 tries to get something right, do not get discouraged. You have learned 99 things that do not work." This is a pretty neat way to look at things. I have found out that sometimes each of those 99 things that did not work in one case worked well in another. Please bear in mind that I am sharing things that did work and ideas I found to be true. But don't think that I didn't have a lot of fun with the other 99%!

I would also like to stress the importance of random effects. A process that can easily be set in motion many different ways allows for endless adaptation. Also the simplest material to work with may come from the hardware store or the grocery at a considerably cheaper price than an art supply store.

I have noticed over the years since I started teaching that almost, not all but quite a few, art teachers are inveterate scroungers and adapters, even if unaware of it. An art teacher given a turn of the century book on arts and crafts will usually have the projects turned around and modernized, so to speak, before they finish reading. This is a skill that develops spontaneously when one works on a shoestring budget.

I hope some of the ideas I will share may be useful, or, better yet, are changed by others. The only way we get ahead is by sharing what we know with each other.

Before I get serious I would like to share what was to me the single warmest moment in my whole career. After feverishly scouring dumpsters for material and working to a late hour on an adaptive tool (see the "speed colorer") for a particular student who could not grasp a normal crayon to do a crayon rubbing, I brought it in for her to try out. It worked. When she finished she turned to me and said, "Thank you, you're actually pretty smart", and wheeled away. And we wonder why we do what we do.

Section 1

How To Provide For Adaptation in Art Activities

"A D A P T" – Accommodate, adjust, alter, apply, change, conform, convert, customize, fashion, fit, habituate, harmonize, match, metamorphose, modify, prepare, proportion, refashion, remodel, reshape, suit, tailor. If we look at a thesaurus we see the verb "adapt" means a lot of different things. Keeping this in mind we can see that it is possible to adapt any art activity to meet the needs of any student regardless of challenges. Art should be an activity that any child should be able to participate in with success, if we keep an open mind and work together as professionals to facilitate this success. When all can participate the activity has meaning for all.

There are several key points to remember in the adaptation of art activities to ensure success by all students. The most important is being the ability to approach each activity with a number of alternative paths to success. We must always be ready to change our tools, plans, and expectations.

First point – Teach to the individual strengths of each student. Say it , write it, show it, touch it. Allow as many ways of learning as possible to take place. Allow students to make decisions, indicating choices in any way.

Second point – It is important to measure success in a given student on an individual scale, sometimes the successful events can be very small. It can even mean participation through observation and just being there for some children.

Third point – We are the ones who need to change sometimes if we really want to allow our students to grow. Our lessons need to mean something to the student, too.

BEST COPY AVAILABLE

Even noncommunicative students need to be motivated. What we try to teach needs to be meaningful, interesting and exciting.

Fourth point – Isn't what is really funny a lot more readily retained than what was boring? Don't be afraid to be different and to laugh.

Fifth point – Don't sweat the small stuff, if something does not work we have learned something. Commit it to memory and try something different.

We therefore need to develop a repertoire of adaptive techniques and teaching strategies and to share them.

What do we need to do to make art class a success for all?

Remember that access is the key. Think about how you can make a project work given the challenges and limitations of a given student. This can be accomplished by changing the areas and tools common to the form and techniques you plan to use. Painting and drawing tools can be made usable by simply changing the grips with foam or tape.

Modify the environment to the best advantage. Size, lighting and sound can help or hinder as in any classroom. Experiment to determine what works best for any individual or group. Defining the space to help the students familiarize is helpful. Rugs and carpet squares can be helpful when working on the floor. Work with all to determine and improve existing equipment. Often removing the chair portion of a desk or table makes it wheelchair accessible.

Consider material cost. Improvise, scavenge and create using the store-bought variety as a model. If it works, much is gained. If not little is lost and something is learned. Ask for help. Use teachers, support staff, specialists, therapists, students, and the community at large as a resource for ideas and materials. I ask for specific scraps periodically in the school newspaper and am always well supplied.

*Remember Special tools and equipment = $$$$$

Traditional modified stuff = ¢¢¢¢¢¢

Plan for each student. Every student is an individual, regardless of the classroom situation, be it mainstream or small group or individual. We are all different and every situation is different. One on one is good but often impossible. Remember, we are the experts and it is up to us to be flexible. To help us reach our goals we need to educate

the school and the community as well as the students towards awareness. We need to work as an integrated team. You can not know it all, so be open.

Use Alternative and Assistive Technology if it is available to you. Augmentative communication devices and American Sign Language are essential. I was amazed just today at the Young Artists Workshop while working with a student I have known four years. We were working on a large paper machè cow. "What will we paint it," I asked, "green?" He shook his head to indicate his dislike for that and signed white. I did not know he signed, no one ever told me. Four years to have our first logical argument. Remember likewise, what might take one group 40 minutes might take another 4 days. There is nothing wrong with this; it is what is appropriate.

Keep things simple, clear and direct. Use visual, verbal and sensory clues and cues. A blind student can make definite color choices if the colors are arranged "warm to cold" with the containers being literally cold to hot water and paint. Allow the students to handle the materials even if they are disinclined to use them at first. The simple feel of some materials will put some students off if they are too unfamiliar. I find that making small displays of materials such as the final color of pottery glaze so students can indicate choice works well. For a good example check out the Tool section in any computer art program. I am pretty sure that a certain amount of choice can be made with those icons, and you have my permission to use them.

Position students to facilitate gross and fine motor skills. Do not hesitate to talk with the students classroom teacher, aides or therapists about this. Do not be afraid to be untraditional. I often find that students with limited movement can work well laying down. This involves you working on the floor as well. If this is uncomfortable, think

about how that student felt working sitting up for all those years.

Change the process to facilitate success. Do not be afraid to change things. Think about what works well. Observe others and make note of their successes. You can use basic task analysis to change prescribed techniques, but I have found it far easier to use a camera. A picture is definitely worth a thousand words and does not forget what it did last time as a human often will. Keep a photographic journal.

Allow every student as much choice as possible. Do not hang your values on them (remember what it felt like the last time someone did that to you). If they are determined, let them try in as free a way as possible. Encourage them to stay on task and be patient, always praising and rewarding success. Display and celebrate work appropriately. By allowing the student significant choices and input you foster ownership and validity. And by then displaying work you foster pride and self esteem.

Do not sweat the small stuff. No one has ever died from doing something over. Granted, it may seem painful at the time, but it is still not usually fatal. Use materials that clean well if you worry about mess. Use safe substitutes if you worry about your students possibly eating or tasting them. Be prepared to do things again if they do not work. I do ceramics as a year long activity and pieces often break, make sure you have enough clay to redo them. Do not expect every child to produce perfect work if they have done their best. Never change a student's artwork! This is a problem I like to think of as "Precious Moment Syndrome", if you think about a display of artwork where every piece is the same and perfect, it really is not a display of art, is it?

BEST COPY AVAILABLE

Art As Self-Esteem

What value does art have as a therapeutic tool, and, if it has a positive effect on a student with special needs, will other students in proximity feel a similar benefit? I think this is true, especially in younger children. They often are amazed at the achievements of their peers and are not afraid to say so. A student who has taken a few extra ceramics classes is usually seen as a valuable table mate and gets asked to help in many cases.

Each student will have different ways of participating in any arts activity and if we have made that activity more exciting then all the individual responses will be more valid. I believe that the group as a whole benefits from an activity that evokes responses from individuals, as themselves and as part of community, in this case their class. This is one of the reasons I feel that large murals dealing with a classroom theme are wonderful. When all are done contributing to it, a mural stands strong as a whole. This is especially good when done as a backdrop for a play or presentation. A student who might not have been able to participate can stand back and listen to the reaction of others in regard to his or her work. Suddenly that student was as much in that play as anyone else. Is this meaningful? Having seen it happen I know that it is. I once had a non verbal student literally drag me into the theatre at St Norbert to point in amazement at the mural we had worked on. Pride in good work is always an excellent builder of self esteem.

Incorporating light, sound and color can all serve to make an art experience more enjoyable and exciting. If the environment itself can make the experience more meaningful and enjoyable we have manipulated the whole experience in a positive way. A student's physical limitations do not in any way mean that a more exciting environment will be any less enjoyable. All may not benefit in a like manner, but all will benefit, just the same.

Needs you might meet (or a pat on the back)

As an art teacher using alternative methods, tools and communication you can –

- Increase sensory awareness
- Increase self concept and recognition
- Increase language and cognitive skills
- Increase social skills
- Increase work towards developmental goals as well as develop significant leisure and recreational skill

All of these are quite important to an individual who will be a part of our community.

BEST COPY AVAILABLE

THE 3 R'S OF ADAPTIVE ART

— RETHINK

—RELEARN

— REBUILD

FOR EVERY CHILD

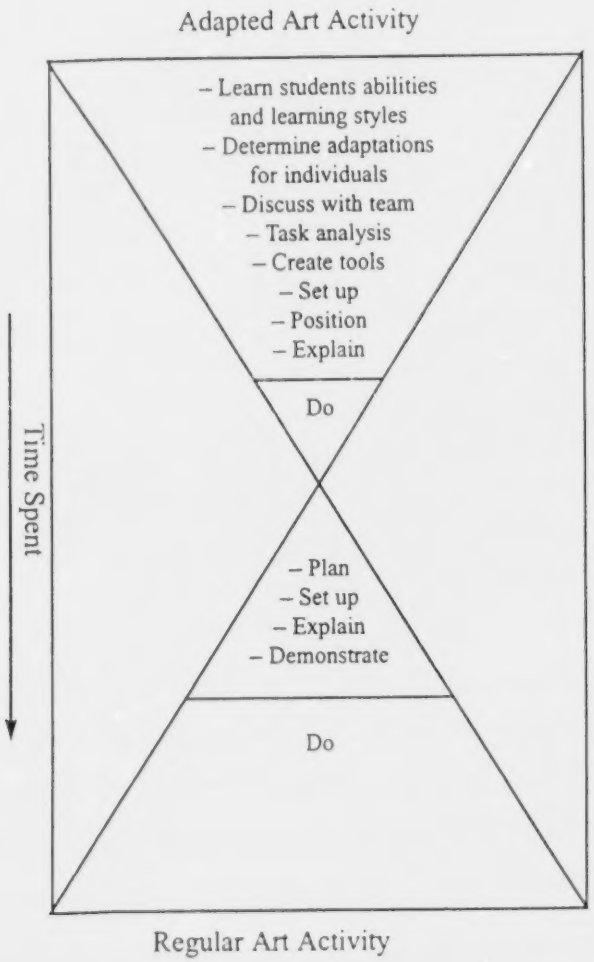
IN EVERY SITUATION

THERE IS ALWAYS AN

APPROPRIATE ADAPTATION

Play For the Smallest Components

In an adapted situation much more is predeveloped before implementing the lesson in smaller more time flexible lesson components. Often, to achieve a valid product, tools need to be developed and techniques changed for a given student.



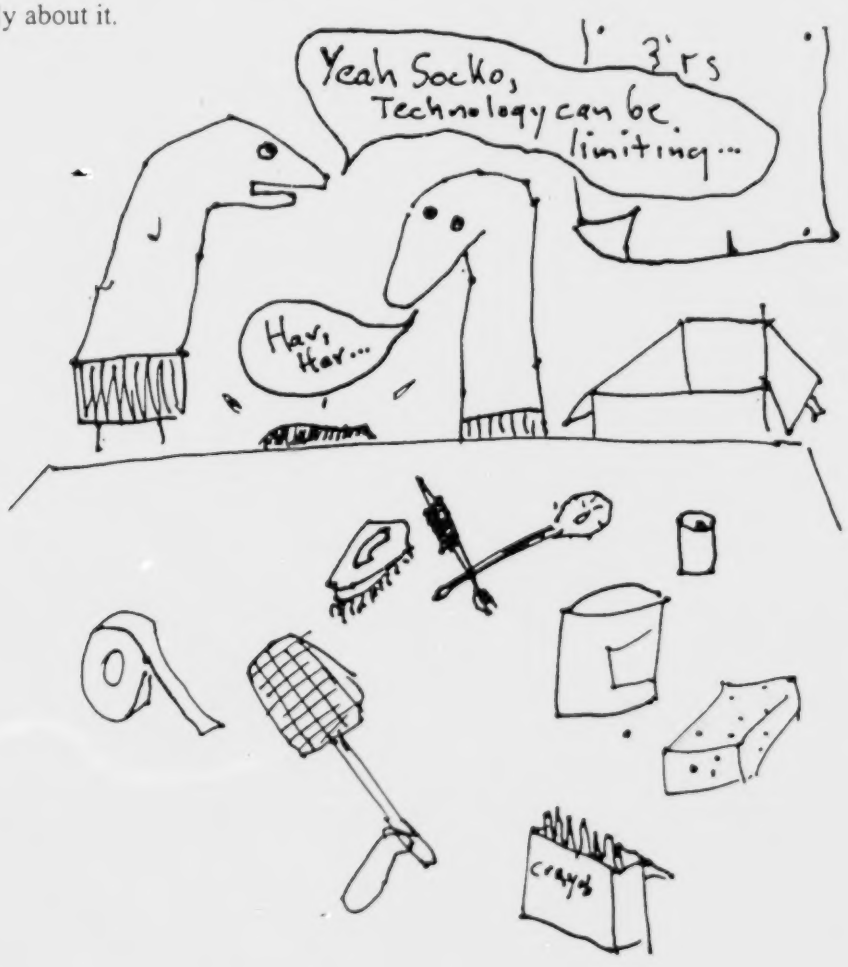
It is important to understand that you need to be flexible in how you use your time when you adapt an activity for an individual with specific needs. The regular rules do not apply.

In a regular classroom situation an art teacher works from a plan with existing materials and tools. Maximum time is spent working on the project itself with the whole class or group.

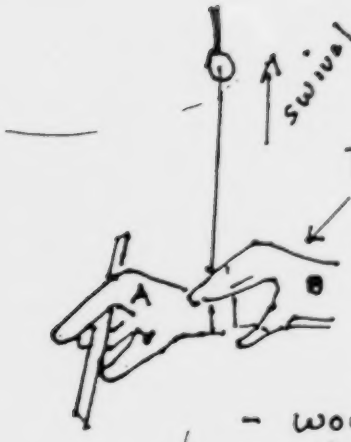
Section II

Adaptations

When I first attempted to explain what I had learned, I was somewhat disabled myself by shyness and a fear of speaking in front of adults. This is not an exaggeration. Anyone who has had me teach and witnessed my presentation will surely attest to that. I go into a sort of hyper kinetic frenzy that is more closely related to performance art than art education. I seriously considered using puppets or video tape during my first presentation at a professional conference, but when I found out others were interested in this, it became easier. I knew I was right, but I was not sure how alone I was in feeling so strongly about it.



BEST COPY AVAILABLE



This is not a mongoose biting a dis-embodied hand....

A - Teacher / helper
B - student

- would consistent force be needed if the helping hand was tethered with a swivel?
Like using a rifle sling

A person can use 'hand over hand' techniques like the above - or you can just hold a childs hand or wrist and allow them to guide <u>you</u>. It seems easier to learn to read and understand the child. Things <u>can</u> become too elaborate.

I thought it appropriate to include a page from an old notebook, circa 1994. My practicum notebook, actually. I had the good fortune to have as my supervisor, an Australian art specialist by the name of Peri Lawlor, who took great pains to teach me that hand over hand help is appropriate. If you approach it correctly, it becomes a somewhat mystical thing, with the child directing you in providing only the help that is needed. Needless to say, I never built the swivel. It would have been redundant.

BEST COPY AVAILABLE

A Lesson Plan Format for Adaptive Art Activities

ACTIVITY TITLE:

EXPECTED OUTCOMES:

MATERIALS:

STRATEGIES, MOTIVATION, AND RESOURCES:

ADAPTATIONS:

ED

LD

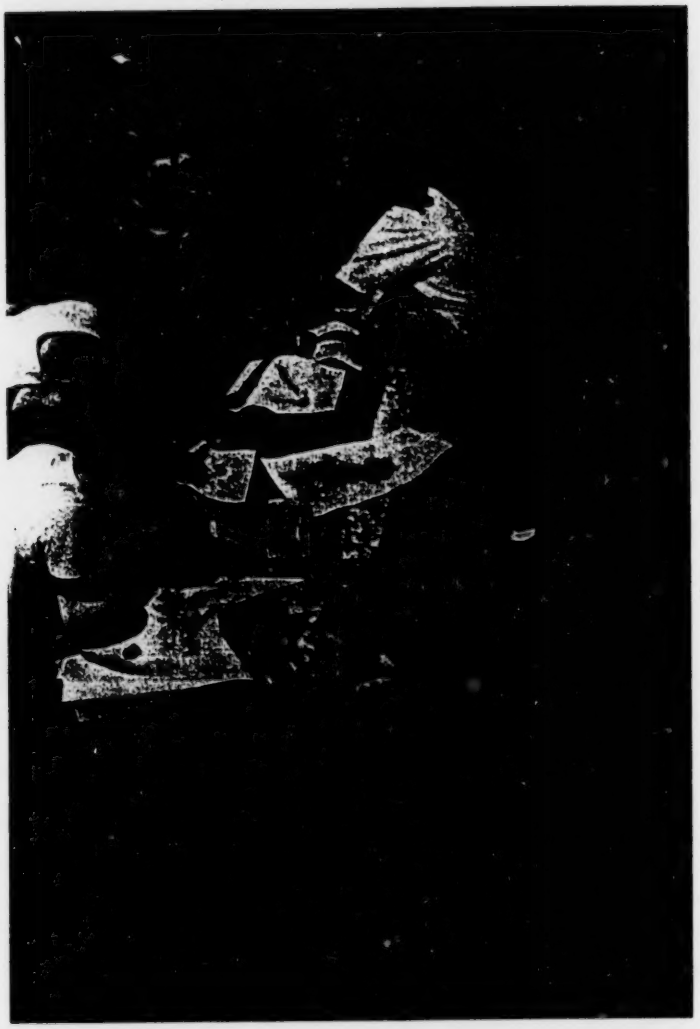
CD

VI

HI

PH

A lesson plan does not need to be complicated. And, better 10 simple plans for individuals than one monster that tries to account for ten different individuals.

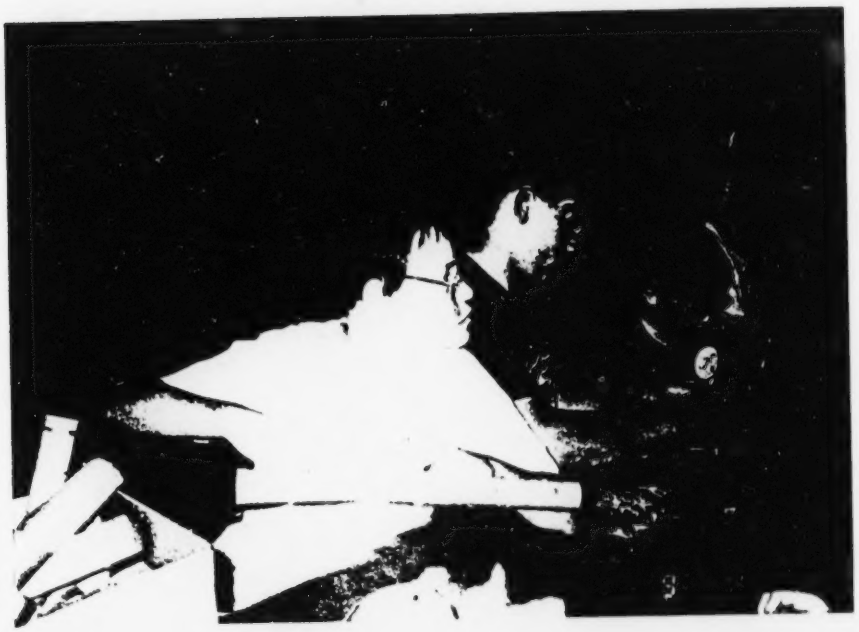


Modified materials – Homemade chalk, tempra paint (dry) mixed with plaster, cast into large shapes. Ice cube paint, food coloring mixed with water and frozen in an ice cube tray. Just let it melt on a large sheet of watercolor paper. Great for hot days.

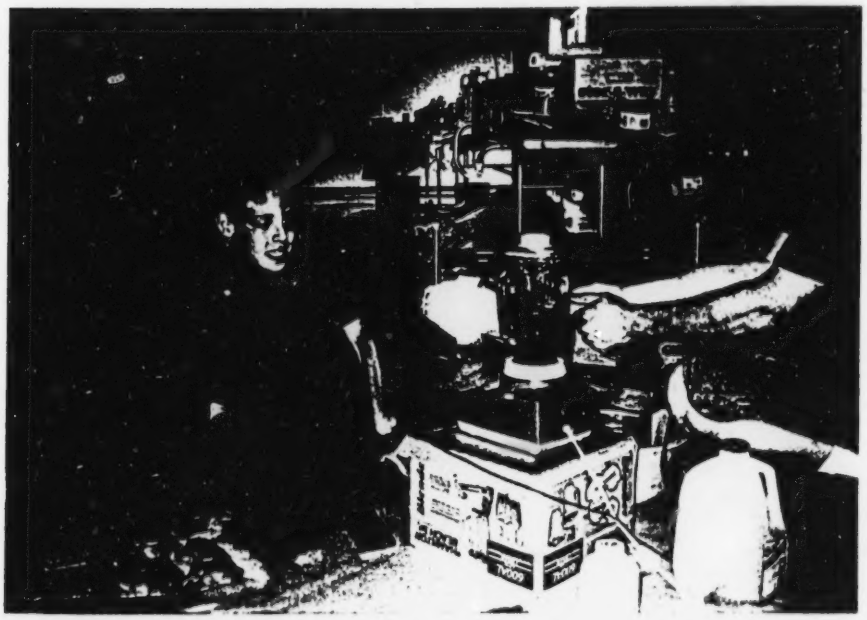
BEST COPY AVAILABLE

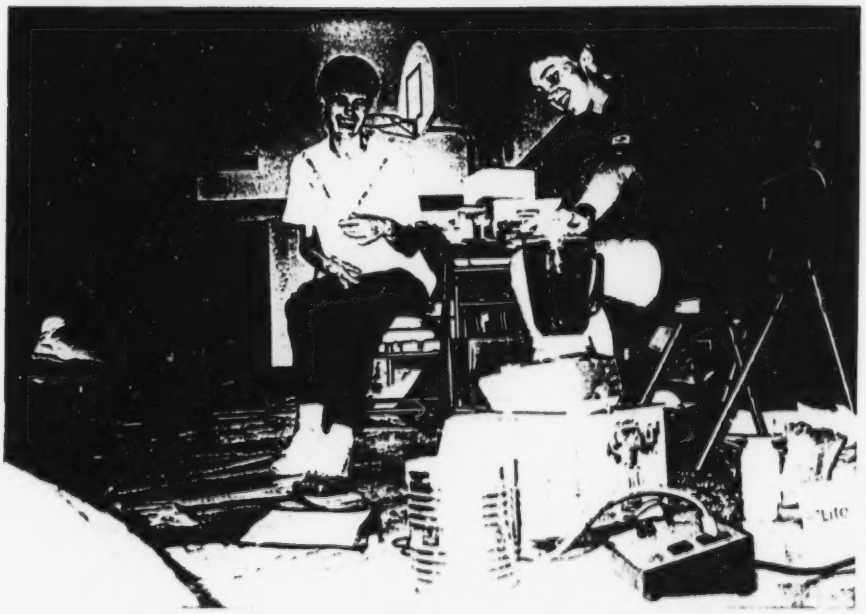
The two photos above show students using an adapted potters wheel. The two students are working spontaneously with two different approaches. I have found that disregarding disabilities, a student who observes another person using this machine will know just what to do when given their turn.

An adaptive hand-carved paddle is used to manipulate clay. It's a user-friendly grip and interesting to the eye and touch as well.



Modifications of the Rainstick; top photo shows lighter tubes that can have the nails pushed in by hand. Bottom photo shows a variation using twisted foil in the bottle in place of nails. Chicken wire is another good substitute.

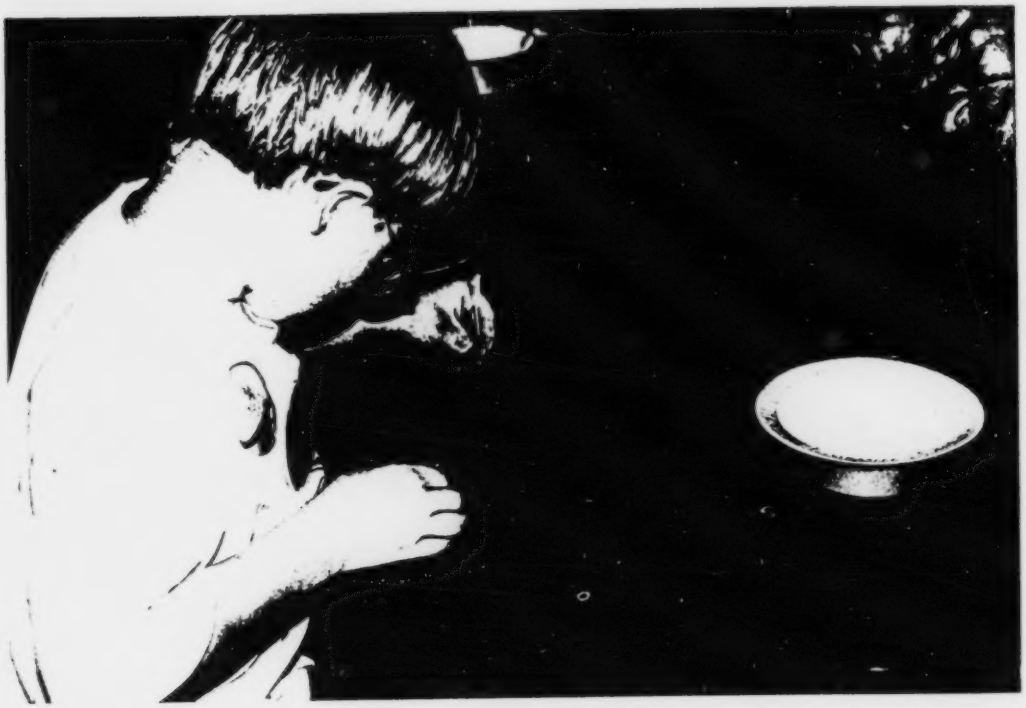




Paper making – Using an adaptive switch set-up that allows options for switch manipulation. Working on the floor, using your foot, etc. This and the following page show that this is also a great activity for the spectators too. Fun encourages participation.

Allow a wide choice of colors. Construction paper scraps work wonderfully. Excess paper can be patted out like tortillas and dried to be used again. It keeps forever. The leftovers from this batch have been sitting on my desk for two years.

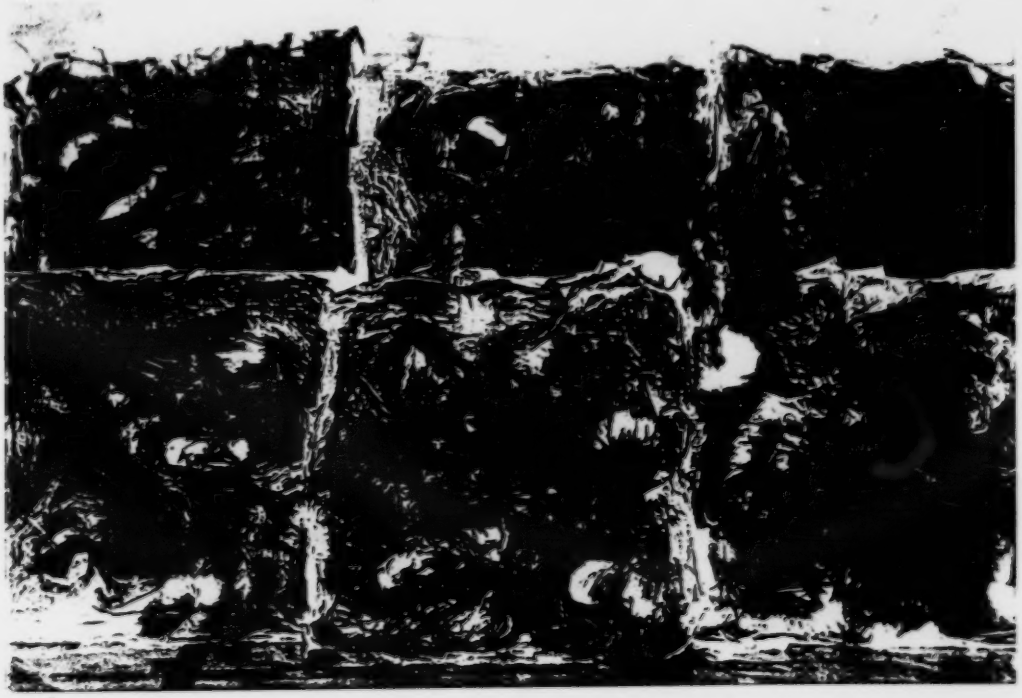
BEST COPY AVAILABLE



Even though a wide range of adaptive tools are sold, simple alternatives, such as using a generic Q-tip in place of a brush are cheaper and far easier to clean up. They are also easily attached with masking tape, to any grip set-up the student might already possess.

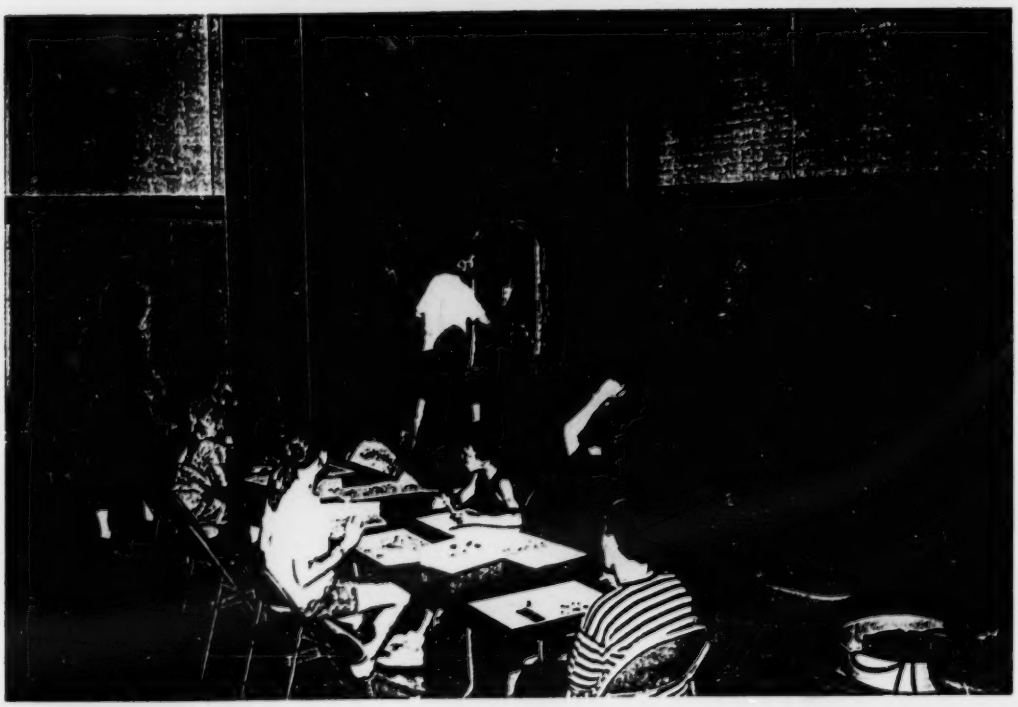
Paper machè – showing a different approach. Students have crumpled paper onto cardboard backing, poured the glue over the paper, and then covered it all with the final layer of paper to make a large form. On the following page they are using spray paint to finish, using a trigger handle from the hardware store to make the paint easy to use.

Teenagers love spray paint and they can use it appropriately too.



Scavenged foam insulation is used to create print block handles. These can be changed as needed and discarded. They are quite durable.

BEST COPY AVAILABLE



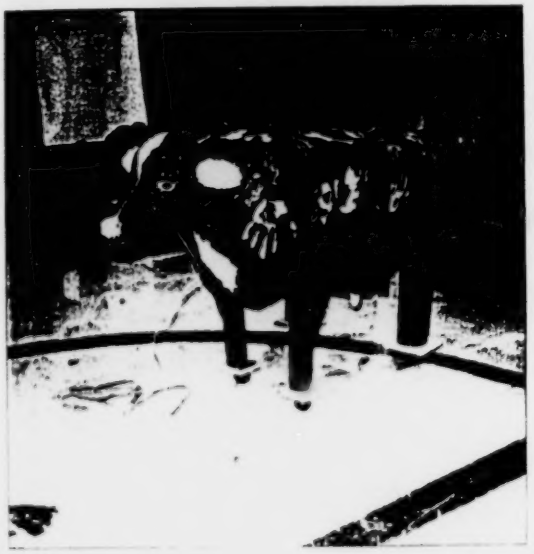
Mural making – start low and aim high. It is easier to begin a giant project such as a backdrop for a play on the floor.

And fill a continent, in this case Australia. This is the work of 14 students. This shot also shows two adaptive art stations. A well organized one in the foreground and mine, in the rear. Order does sometimes come out of chaos.

Violet the Cow

The armature of this sculpture was formed from several cardboard boxes and newspaper. Three different classes then helped in covering "her" in paper machè over the course of the 1998 Young Artists Workshop. Then, they all helped paint, using a variety of brushes and painting tools (e.g. sponge brushes, adapted rollers, and in the case of our early childhood artists, a two-handed, bare-fisted approach). Acrylic paint is best. Always look at the SALE items at the paint store— it is basically the same as art grade paint.

When it was totally black, white highlights were added and the artists signed their group effort by applying white handprints. Of course adding rollers for the feet is a good touch.

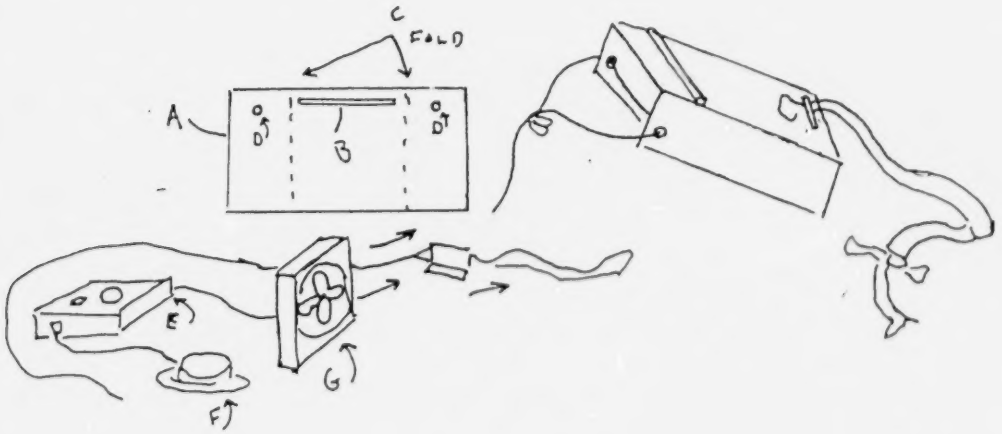


A couple of really fun projects. One for a sunny day and one for a rainy one.

An Adapted Project: Mini Kite

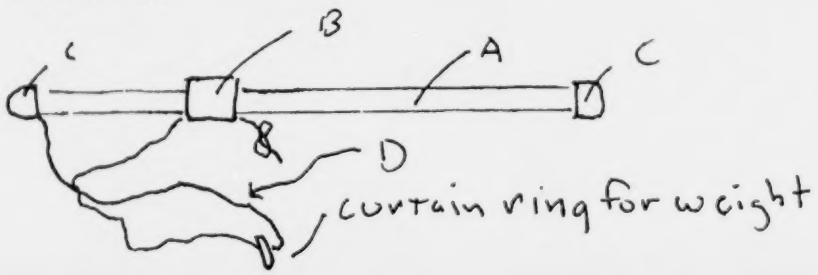
The kite itself is quite simple. It is a piece of copy paper, 9" x 11" (A), with a straw or popsicle stick glued on about 1" from the front edge for support. The two edges are folded down at about 2" from the side (C), Two holes (D) are punched in at about 1", and reinforced with tape. Tie the kite string on as in the right hand picture and add a garbage bag tail. It is done.

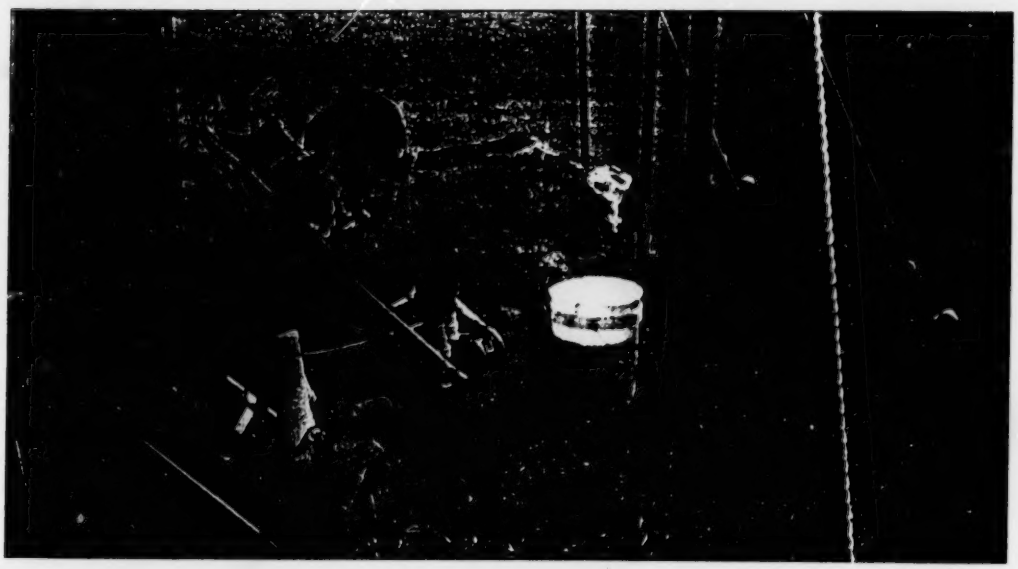
Now for the neat part. Set up an environmental switch/timer (E), connect a "big red" or some other appropriate switch (F), connect a fan (G) and let your student hold the string or tie to their chair. Hit the switch once. You won't have to do it twice. Put the fan and switch between two students for some outrageous "kite duels". The timer adds for some extra thrills because you have to hit it quickly to remain airborne.



Bubble Maker

One piece of plastic tubing (A) 24" long x ¾" diameter
One sliding PVC connector(B). greater diameter than A
Two rubber end caps (C)
One piece of blanket strip or fabric trim,cut to fit(D)
Dip in a solution of 3 gallons water, one cup Dawn and onetable spoon of glycerine and run around like a lunatic.





Now, this particular bubble maker can be a little difficult for some people to use so I like to provide a few alternative bubble-tools such as the fly-swatter being used above. Toilet brushes work well, too, as does any long handled object that will hold water. Of course we would not want to bring squirt guns, super-soakers, garden sprayers, hoses or sprinklers into the picture. Or gallon buckets for that matter. Or would we?

ADAPTED TOOLS

The Speed Coloring Tool
Selected crayons are (carefully!) hot glued to a shaped foam block cut to fit an individuals hand. This tool has won me my highest accolades, as per the opening text.

An Adapted Brush Holder
PVC fittings are press fit to an individuals grip. They can be glued later. They can hold many tools through pressure alone. This one has a strap added to help secure it to the student's hand.

Chalk devices (clockwise from left) – Homemade and purchased screens to grate it, and homemade chalk blocks made by setting broken chalk in plaster, to attach to an adapted grip. The CHALK BLASTER moves large amounts of chalk around your paper where glue has been dripped.

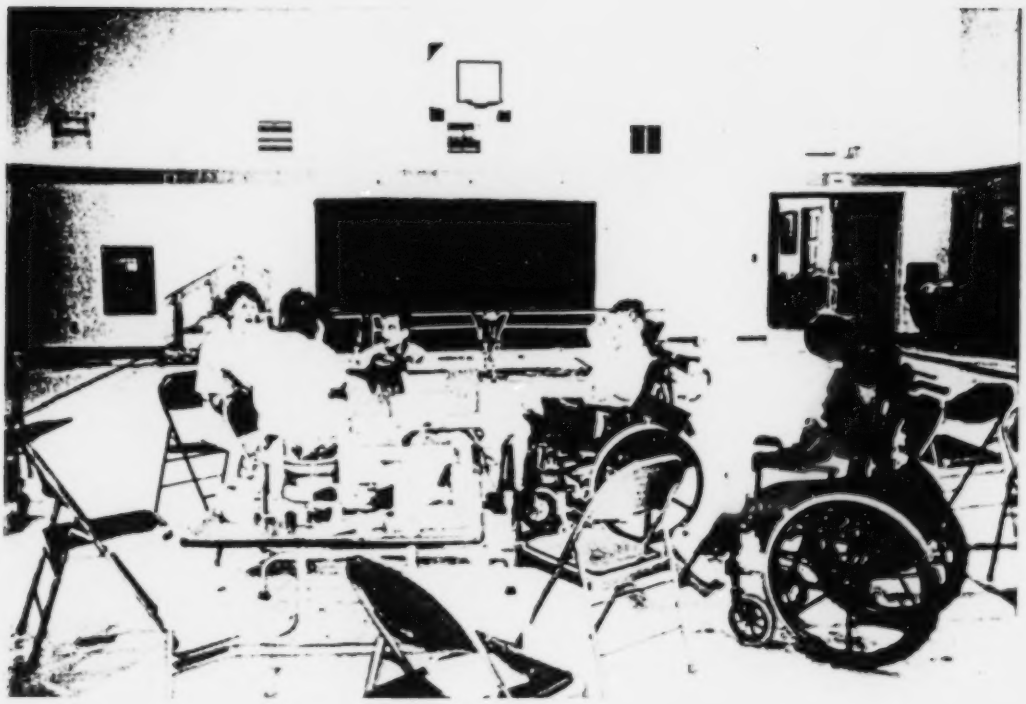
Homemade beading tool – Paper clip, tape and a stick. This is cheap and it really works quite well.

Pictured below are some modified handles on regular tools: *Right to left*; Brayer, glue stick, foam brush clay tools and a wire pick for paper marbling. They all use pipe insulation or tape to adapt. A selection of homemade crayon blocks is at the top, consisting of metallic crayon and oil pastel remnants set in a black wax matrix. Also a round crayon. The only advice I can give here is to be creative but careful in making these and do it in a well-ventilated area.

The picture below on the right shows a variety of modifications I have made in handles. They all work and the possibilities and combinations are endless. The top right is my favorite. It is a plastic pop bottle cut in half, stuffed with a sock and covered in felt. (Most art teachers take a macho pose, "What, me sew!", but come on, admit it guys, it comes with the territory). Leave two long "ears" to tie around the hand. The beauty is you can hot glue a whole variety of drawing stuff to different bottle caps and change them in a jiffy.

Below is a Selection of brushes and handles: *From lower right* — A BBQ swab attached loosely to a foam handle. The awesome Flamingo Brush Holder causes fighting among the students for possession so use it in moderation or in really small groups. The clay tool variation. Yes, the toilet brush is a great vehicle for moving paint and liquids. A modified paint roller using half of a foam filled dish soap container to hold the roller handle that conveniently fits quite snug is another good choice for a handle. There's also the antler grip (if you lived as far back in the woods as I do you wouldn't snicker so). It is really easy to grip. Not shown is the Sampson Brush, which you guessed it, is a handle. Some things are a bit much, but if you think about it, bone grips used to adapt preexisting paint tools to allow an individual with a disability to hold and manipulate them, have probably been around for a very long time. Who's to say about some of those cave paintings?

Right: jawbone brush holder and a cup of paint



Accommodate by altering the environment. Note the variety of seating arrangements. The removal of the bench seat from the lunch table allows access. The floor is covered so we can get sloppy.

The flooring, donated by International Paper of DePere, Wisconsin, is easily cleaned up by one person. A studio is supposed to be messy, but that does not mean three weeks worth of fun can't be cleaned up after in ten minutes. Never be afraid of the mess, just think you way around it.

BEST COPY AVAILABLE

Hands

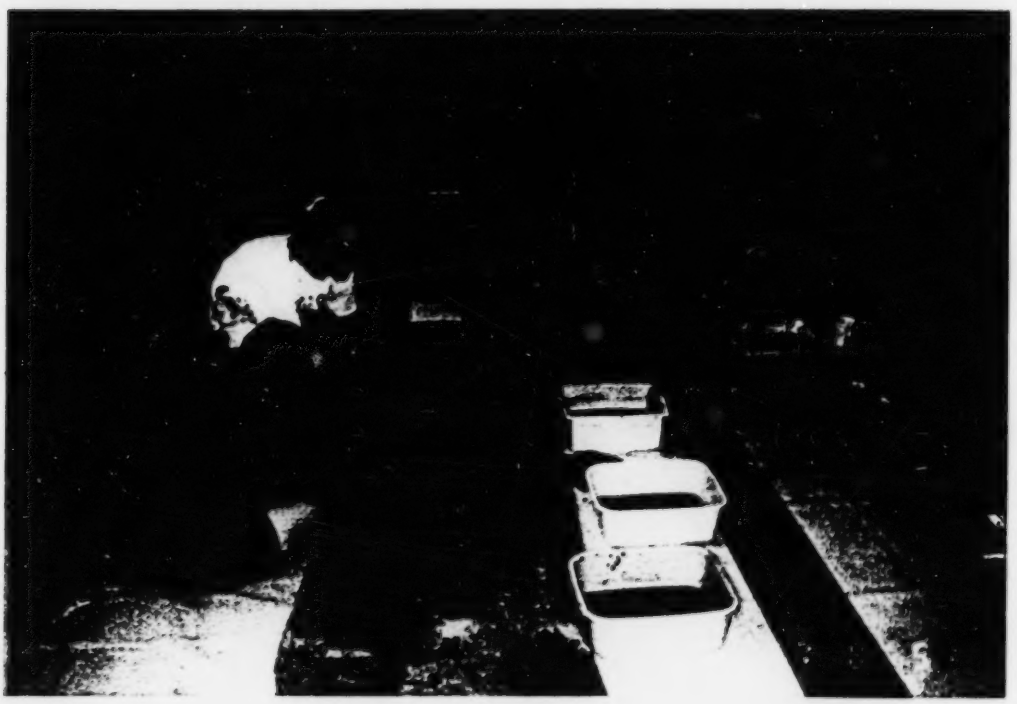
I always try to do a few projects incorporating the students hands. Our hands are what make us all unique. Even if we cannot use them as others might, they still are all individual and all quite different. They make great tracers. Combined together they make wonderful patterns and designs. A child who can contribute the outline of their hand to a larger group effort has made a great contribution indeed. You can also feel things with them and they are fun to get dirty. They are different from feet, although feet have a lot of potential.

The phrase "hand over hand" is used a lot, but it is not necessarily the teacher guiding the child. (*above*) As you can see here, a hesitant child will sometimes guide the teacher and (*below*) sometimes a helping hand is the only way a difficult task can be finished.

Keep Choices Simple Yet Meaningful

I have found that if you are going to talk about primary colors, etc, it is probably a good idea to use them. Everything does not have to be neon or glow-in-the-dark, as nice as those things might be on occasion.

Here you note three buckets full of paper pulp made by blending scrap construction paper, water and glue. The student can easily dip his color choices from the buckets. I have them place the paper on a square of plastic mesh which is on top of another sheet of plastic to dry. No sticking or ripping! The treatment of the floor here also wins custodial approval. Feathers, glitter, grasses, etc. can be added as the paper dries. Plain white glue works best to hold things on.



BEST COPY AVAILABLE

A Fool Proof (it works for me) Method for Tie-Dye

This is so simple that I was amazed at how well it worked. You need – A shirt or piece of fabric, clothespins, string, cold water dye (it is your call on the colors that you use, but no more than two or three colors), small paper cups, containers to hold dye and gallon jugs to store the excess.

Mix up your dye as per instructions, it is a good idea to follow them fairly close as it is not good if they bleed.

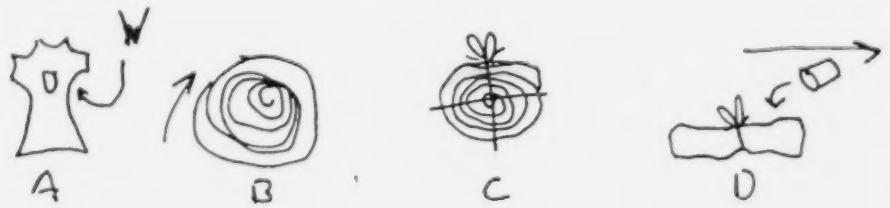
The actual process is –

A - Lay the shirt out flat in an appropriate spot, not on the carpet, etc. Take a clothespin and pin it on to the pocket or heart of the shirt.

B - Use the pin to twirl the shirt, forming a flat spiral.

C - Tie it with a piece of string, as if it were a package and remove the clothespin.

D - Choose your colors and <u>one at a time</u> use a cup, or whatever will work best, to dip a <u>small</u> amount of dye out of the container. Then, drizzle the dye on to the shirt going from the center of the spiral out to the edge. Repeat this with the other colors, flip the shirt over and repeat on the other side. Hang up to dry, <u>but</u>, you are not done yet. You need to set the color! Run it through a drier on high for a while. This way it will be a lot less likely to run.

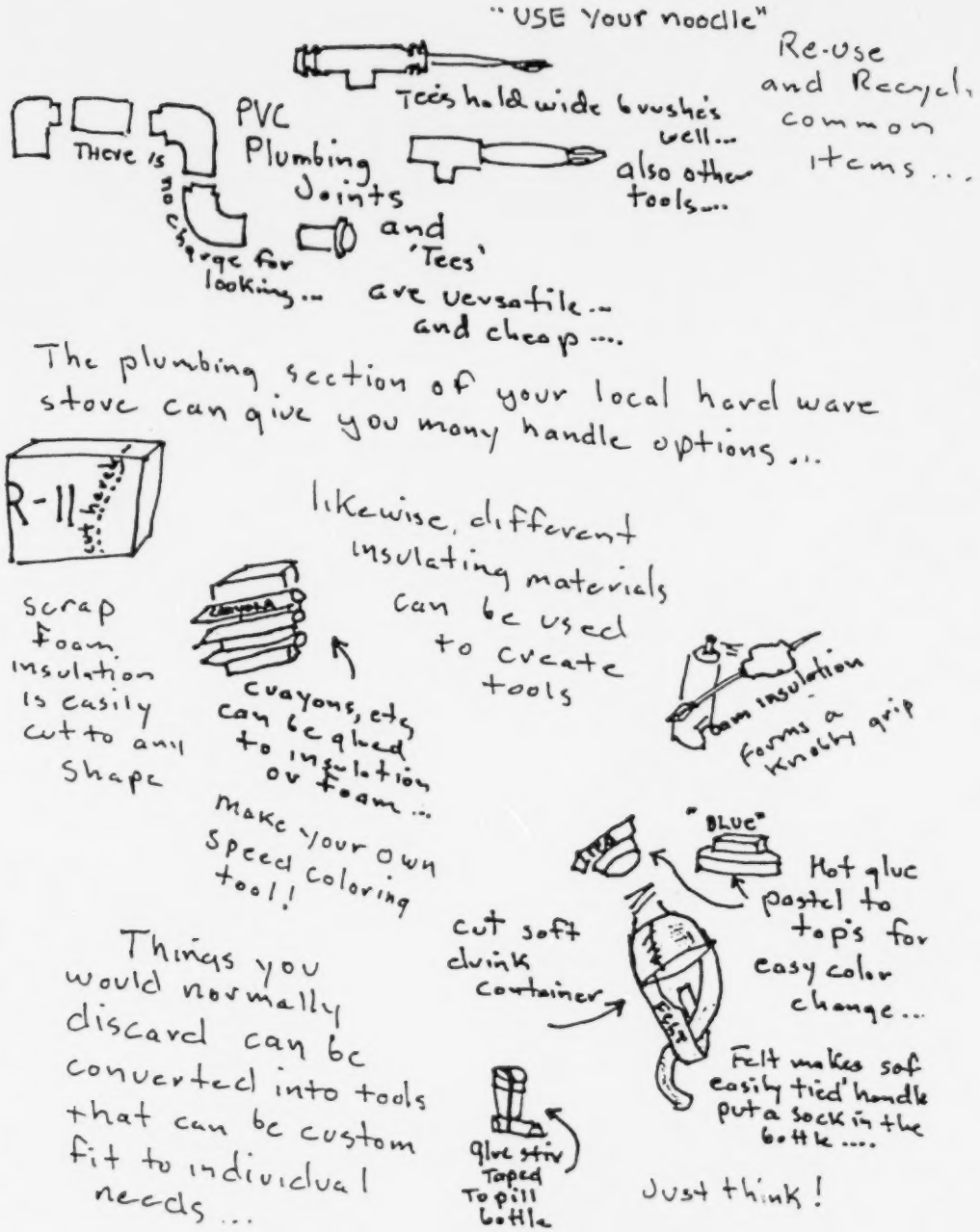


This "recipe" comes from Adaptive Art Teacher, Deb Robinson and is an ongoing favorite at the Young Artists Workshop. Thanks Deb.

After you have followed the instructions on the preceding page you will have some incredibly nice shirts. These can be further enhanced by using stamps to personalize them. You can make a selection up in advance. You can also copy student designs for the shirts. Use the student's image and do not change it. The stamps used here are cut from cardboard and made several layers thick (laminate with white glue and more cardboard building up a handle). When complete, I spray them with a varnish for durability. The student in the photo (*below*) is using a paint brush to apply acrylic paint to a stamp, which is then pressed onto the shirt. This, likewise, needs to be run through a drier to set it.

I remembered tie-dye as a somewhat messy and dismal process, and when I was told about this method I was a little unsure, but seeing is believing. It works wonderfully. It is funny to observe the adults when you do this as they become much more excited than the students. This is a reinforcement of the feelings I expressed in the beginning of the paragraph. Any art teacher who actually experienced the 1960's will be joyful over how easy this has become.

Alternative Tools


"USE Your noodle"
Re-use and Recycl. common items...
Tees hold wide brushes well... also other tools...
PVC Plumbing Joints and 'Tees'
There is no shortage for looking...
are versatile... and cheap....
The plumbing section of your local hard ware stove can give you many handle options...
R-11
likewise, different insulating materials can be used to create tools
scrap foam insulation is easily cut to any shape
crayons, etc can be glued to insulation or foam...
make your own speed coloring tool!
foam insulation forms a knobby grip
"BLUE"
Hot glue pastel to tops for easy color change...
cut soft drink container
Felt makes soft easily tied handle put a sock in the bottle....
glue stir Taped To pill bottle
Things you would normally discard can be converted into tools that can be custom fit to individual needs...
Just think!

BEST COPY AVAILABLE

Handles can either be crafted,

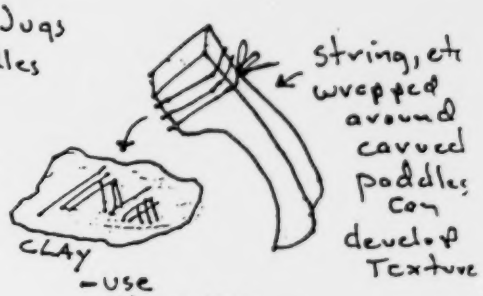
recycle plastic jugs to form handles

use duct tape to quickly secure new tools to handles

or "found" ...

'dish scrubbers' can hold dye or water color...

- USE food coloring instead of paint -

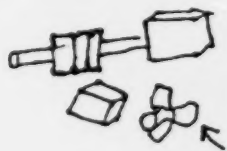


- use stoneware clay instead of red, looks good -

ALTernative paint brush's from the Hardware store -

or, very easily made

Use tape to modify pencils, markers



Every 'idea' here is cheap (or free) and has worked well For someone.

Alternative Means of Communication

It is a very useful thing for an art teacher to have a small vocabulary of basic signs. A student who can sign can also indicate choices.

COLORS
RH "open 5" hand, palm facing self.
Fingers tap on chin alternately.

RED
RH "R" handshape, placed on mouth. Move downward off the lips. Can be signed with RH "index Finger".

PINK
Sign RED, using "P" handshape.

ORANGE
Place RH in front of mouth, palm facing left. Sign "C-S" twice.

YELLOW, PURPLE, BLUE, GREEN
RH appropriate "LETTER" handshape.
Shake RH in front of self.

WHITE
RH "open and" hand, fingertips placed on chest. Move RH forward, while changing to "closed and" hand.

BLACK
RH "index finger" hand. Moves across the eyebrow.

BROWN, TAN
RH "B" or "T" handshape. Move hand down the right cheek.

Above: From Basic Conversations with the Deaf and Hard of Hearing. Northcentral Technical College. Wausau, Wisconsin.

BEST COPY AVAILABLE

Simple communication boards are easily developed, these can be set up to allow a student to point or to nod when you point to a given symbol. This allows them choices. A color board is just as easy. Photographs will also work and the tools themselves can be affixed to the board.

Above: Symbols used here are from Picture It

Section III

More Things to Think About. A Short Almanac, of Things That Apply to Being Able to Creatively Change and Substitute and Things to Bear in Mind...

A Few Things I've Learned

— Don't buy from a picture, get a second opinion on equipment and on art supplies. Call and ask for a sample.

— Substitute ingredients and or learn to make them yourself. Little things like putting gum arabic in the pottery glaze make a difference in how it can be applied. Also put some epsom salts in your dried out glaze (obviously water too). I once caught someone throwing glaze out!

— A little liquid dish soap in the tempra paint helps consistency. Likewise borrow from Michelangelo and Leonardo (not the turtles), a little egg yolk in the tempra gives you instant opaque high gloss paint. Don't attempt to store this item.

— If it works, buy it in quantity, if it is untried buy a small amount. Trust your instincts.

— Build it yourself. I used to have problems with my stencils getting torn up, bitten, etc, until I cut my own out of cowhide...

— Recycle!

— Don't be afraid to stretch the limits and/or try something complicated. Break it down and go slow.

— Put everything up! Mix it up! Mat it or frame it, even temporarily.

— Food coloring and dyes do some really odd stuff, sometimes. Food coloring mixed with corn syrup is awesome.

— We all get dirty, and yet we still live.

— Spray paint, the "poor man's air brush".

— Read a lot, go to craftshows, etc, and observe.

— Look for creative ways to tie into your schools curriculum, winning your

administrator's approval.

— Invite parents into your classroom, make them have fun and learn too.

— If you are in a self-contained classroom environment use reverse integration. When you do something really cool get a couple of regular (?, I also teach middle school) educational peers to come in. Great word of mouth P.R.

— Ask the kids what they think.

— Never mix art paste in a gallon milk jug.

— An even coat of water based varnish or clear acrylic makes everything look better, this comes down directly from the old masters.

— The previous tip reminds me that the Marx Brothers were right, with a good coat of varnish you can't tell the original from copy.

— Teach something other than art for a day, every now and then. It purges one of false ideas and images of self-grandeur. If you can find someone willing to swap.

— Go right out and learn American Sign Language.

— Find someone to turn to for advice, etc, if you feel you are in a bind or are facing undue opposition to something you know is right. Two heads are better than one. Call me for that matter, but only after 3 p.m. as we only have one phone line into the building.

— Animals in the classroom?

— A good story is a powerful thing. A picture is worth a thousand words.

— Old x-ray sheets <u>are</u> acetate. Look and compare prices.

— White acrylic art paint and white acrylic house paint? Gee, they <u>are</u> the same thing.

— Never be afraid to hold someone's hand.

— Absolutely destroy equipment before you discard it, it can be recycled as art too.

— You yourself, are just too cool, you have inside you an idea, a tool or an adaptation that has never been seen before. And you will eventually share it with the rest of the world.

— We are all different and we are all the same. Some of us are not afraid to be a tad more silly, that's all.

— A little bit of salt drizzled onto a randomly made watercolor will cause the color to bleed, I have been surprised by how many people do not know this. Some crumpled plastic (the plastic used to wrap construction paper is ideal) placed on top of a water color while it dries produces really neat patterns.

— Look for really old school arts and crafts books. I come across some really amazing things in some of them. On the other hand I often come across some things that OSHA would probably frown on. We were younger then...

— Find a really good program in the Arts and either participate or observe.

— Find a decent library and learn to use it. Likewise become computer literate before you get to be as old as I am.

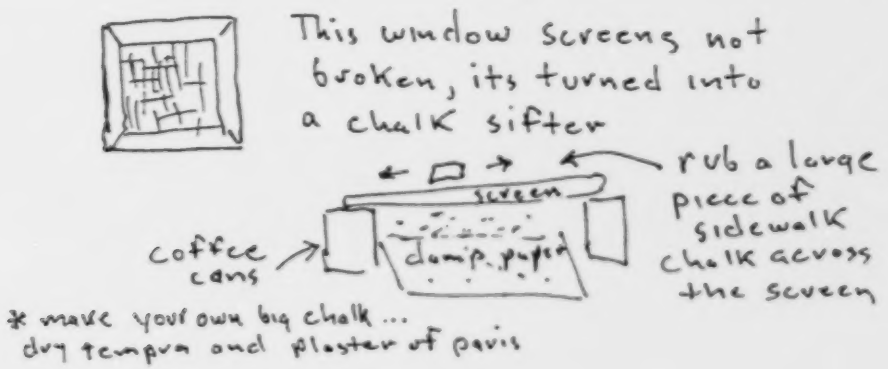
— Periodically, pick a new art form and challenge yourself to master it. Your students will always be interested in what you are doing and might be willing to give it a try.

— I live and work in a very small rural setting, it helps to tie in community history whenever possible. It gets you some unlikely allies on occasion.

— Look in the mirror every so often and laugh at what you see. If you can not do this you may be in the wrong profession.

— Do your best. We can't all be Michelangelo or one of those guys, but, then, we don't have to turn in our own work with an "on pain of death" rider attached.

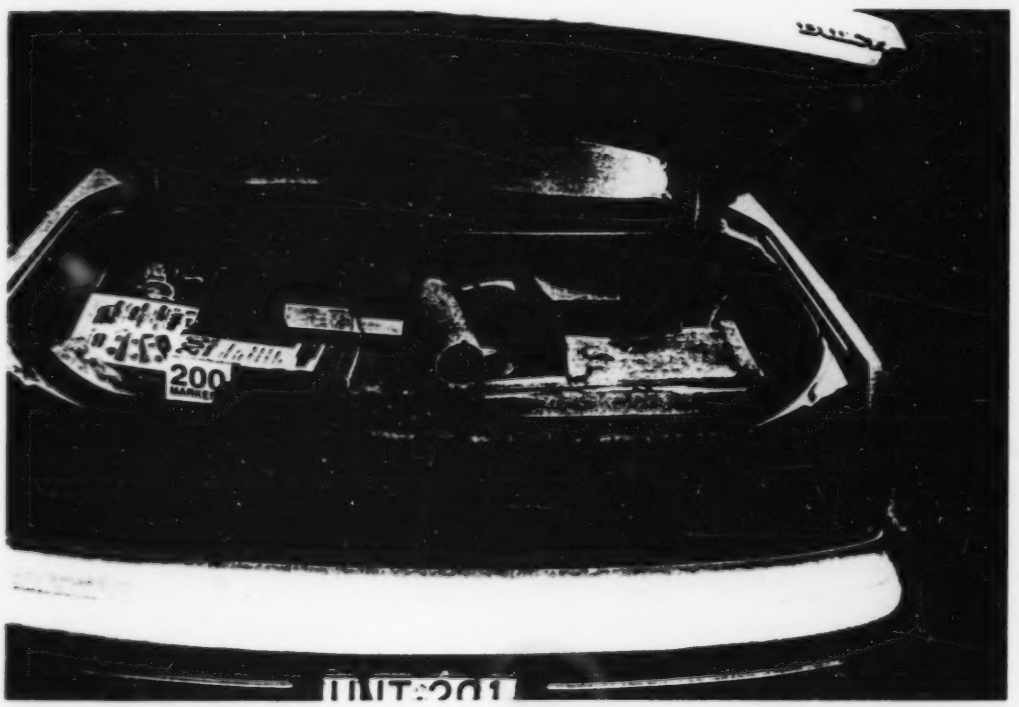
— Nothing is ever so broken that it has no use. The sketch of the chalkduster tool, shown below, proves that a busted window screen still has a lot of utility. Kids love it and it has the extra value of being able to produce a rhythmic sound when used and a vibration that can be felt, these can both be attractive to visually challenged students.


This window screens not broken, its turned into a chalk sifter
rub a large piece of sidewalk chalk across the screen
screen
coffee cans
damp paper
* make your own big chalk ... dry tempra and plaster of paris

— A trip to your local resale or thrift shop is nothing more than a trip to the adaptive tool and art supply shop. If people know what and why you need these items they will often save odd or potentially useful things for you. It never hurts to ask.

BEST COPY AVAILABLE

One thing I have learned about Adaptive Art is that you need to take the supplies you would regularly need and multiply them by five. Supplies and tools needed for a three week workshop should fill the trunk of a full size sedan as you can see in the photograph below. I like to take things that are, or might possibly be useful and box them up. I keep my adaptive equipment separate this way and add to it whenever I think I have found something interesting. A lot of what I use did not start out as an art supply, per se. I saw it being discarded by someone and could not stand to see it wasted. This material often does not become immediately useful. It might take years to find a purpose for it, but when it does, you will be glad you had it at hand. Also, it is easy to be generous with materials that have no cost. I have found Adaptive Art teachers to be the most generous professionals I have ever met, both with supplies and ideas. I think that perhaps "we" take ownership in the concept, not the product.



You Kids Play Nice or Why Cooperating and Collaborating With Your Peers is a Privilege

I think a very common problem in education is the lack of enthusiasm some professionals have in regard to giving up ownership of projects or ideas. To be able to adapt one must be willing to share and sometimes even give away their ideas. The beauty of a program like the Young Artists Workshop is that it puts various professionals and students into a situation where sharing mutually benefits everyone. I have had the privilege of having wonderful supervisors, peers and practicum students. It is definitely a win-win situation where everyone learns from each other.

When you look at the photographs in this handbook you see some really remarkable people who possess the common bond of really wanting to be there. We have laughed until we cried or cried until we laughed on numerous occasions. I believe that human beings need this sort of "therapy" on occasion.

Another thing that I find worthy of note is the quality of the St. Norbert's Adaptive Art and Education students I have worked with. I have found myself in a position of ostensibly supervising people who would be quite capable of supervising me. This is a pleasant situation for people who enjoy working in a team, as I do. I'd like to note some of the people who seem to be having such a good time in my photographic record: Deb Robinson, Linda Hale, Sue Boucher and Joan Cerveny. The best art teachers I have ever met.

On the topic of photographs themselves I have only one thing to say and that is that a picture really is worth a thousand words. I had worked in the program for two years as a practicum student and intern before it dawned on me that a photographic record would be swell. Better late than never I suppose.

A Few Final Thoughts on What We Need to Remember

I guess that one thing I have learned is that one needs to keep one's hand in the game, so to speak. As each and every child is a unique individual you can never know everything. Just as beautiful artwork can come out of random processes, beautiful ideas can come out of seemingly random changes in how one looks at one's self, one's tools and one's students.

Keep it always in mind that when you feel the most frustrated, someone else has been there and that someone else will eventually be there too. Even when we feel quite alone in our work, we never really are. If we keep sharing what we know, we will keep reaching these amazing conclusions through simple solutions.

Finally, by introducing humor into our work we will also introduce humanity as an additional fringe benefit. If we can justify using light and sound and movement as variables can laughter have a place as it does in so many different cultures? If you have ever laughed in delight at a drawing that was left on your desk by a student who was too shy to give it to you directly, I think you can answer the question yourself.

One Last Shot

Remember: most Art Supply Catalogs have a selection of adaptive equipment, and some even have these things conventiently marked, but "you can still save more money at Menards."

BEST COPY AVAILABLE

REFERENCES

Aldrige, D. (1994). Single case research designs for the creative art therapist. *Arts in psychotherapy* 21(5), 333-342.

Bealmer, W. (1962). *Art education and the adolescent.* Springfield, Illinois Illinois Department of Public Instruction.

Blandy, B. (1991). Conceptions of disability toward a sociopolitical orientation to disability for art education. *Studies in art education* 33(3), 15-18.

Brown, G.A. (1971). Human *teaching for human learning*. New York: Viking Press.

Campbell, J.H. (1975). *Learning through art.* Boston: Teaching Resources Corporation.

Carrigan, J. (1994). Paint talk: An adaptive art experience promoting communication and understanding among students in an integrated classroom. *Preventing school failure journal* 38(2), 145-52.

Carey, D. (1994). Notebook computers increase communication. *Teaching exceptional children* 27(1), 62-69.

Chase, R. (1995, Feb). The law on including the disabled. *The educational digest.* pp. 61-63.

Clements, C.B. (1983). *Arts and mainstreaming*. Springfield, Illinois: C.C.Thomas.

Demchak, M. A. (1994). Helping individuals with disabilities find leisure activities. *Teaching exceptional children*. 27(1), 48-52.

Devine, N. K. et. al. (1984). *Thumbs up: a creative approach for teaching the hearing impaired*. Council Bluffs, Iowa, Iowa School for the Deaf.

Fewell, R. R. (1986). *Families of handicapped children*, Austin, Texas: Pro-ed.

Greenwood, C.R., et. al. (1994). Development and validation of standard classroom observation systems for school practitioners. *Council for exceptional children journa*l 61(2), 197-209.

Haring, N. G. (1986). Exceptional Children and Youth. Columbus, Ohio: Charles E Merrill.

Jones, M. M. (1995). Creating inclusionary opportunities for learners with multiple disabilities. *Teaching exceptional children*. 27(3), 23-27.

Kramer E. (1958). *Art therapy in a childrens community.* New York: Schocken Books.

Kramer, E. (1974). *Art therapy with children.* New York: Schocicen Press.

Kraus, R. (1983). *Therapeutic recreation service.* Philadelphia: Saunders College Publishing.

Lanigan, P. (1994). Improving communication skills with an augmentative. communication program. *Masters of science practicum report*: Nova University.

Landy, R. J. (1993). The child, the dreamer, the artist and the fool. *Arts in psychotherapy* 20(5) 359-370.

Lindsey, Z. (1972). *Art and the handicapped child.* New York: Van Norstand.

Lowenfield, V. (1987). Therapeutic aspects of art education. *American journal of art therapy* 25(4), 111-46.

Pesta, J. (1994). Assistive, adaptive, amazing technologies. *Technos journal* 3(2),10-12.

Rittenhouse, R. K. (1995). Gifted students with hearing impairments: suggestions for teachers. *Teaching exceptional children* 27(4), 51-53.

Silver. R. A. (1991). *Stimulus drawing and techniques of therapy.* Sarasota, Florida: Albin Press Distributers.

York, J. (1991). Designing an integrated program for learners with severe disabilities. *Teaching exceptional children* 26(4),22-28.

Williams, D. (1994). In the real world. *Journal of the association for persons with severe handicaps* 19(3), 96-99.

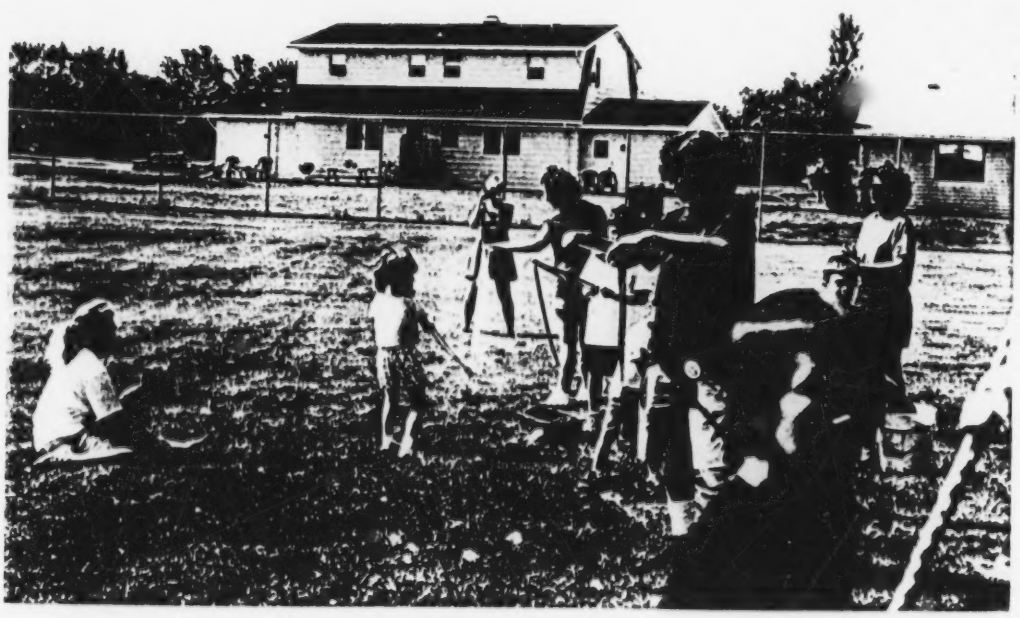
Williams, G. H. Wood, M. M. (1975). *Developmental therapy.* Baltimore:University Park Press.

Zeece, P. D. (1995). Let me see what you say: let me see what you feel. *Teaching exceptional children* 27(2),4-9.

*A reference work invaluable to art teachers working with special needs populations is *A Guide To Curriculum Planning in Arts For EEN Students* (1990) published by the Wisconsin Department of Public Instruction.

About the Author

Gary Carr, BSE (and if you are actually seeing this in its final form, MSE) lives in the tiny northern Wisconsin "non-town" of Harshaw. When he is not teaching pigs to ring bells or making prosthetic devices for chickens, he teaches art at the Minocqua, Hazelhurst, and Lake Tomahawk Schools where he sees 700-plus students a week. He can usually be reached there to answer your questions. He is hoping to "grow up" soon.



DEDICATION

I'd like to dedicate this to my project committee, Charles Peterson, Dr. Barbara Natelle, and Dr. Yvonne Murnane for their support and encouragement and to my students at the Young Artists Workshop for sharing their enthusiasm with me.